167. *Sandals (native, of palm bark and fiber) — purai. Taurepán (Koch-Grünberg) pəlai (= pəraí).

168. Trade cloth — sara:sa (from Spanish "zaraza"). European mens' clothes —

169. Hat — sombertró
170. Shirt — kamisá
171. Trousers — pantalón
172. Slippers — alpargatá

} These are the Spanish words given a Kamarakoto pronunciation.

(A woman's dress of European type is simply called pon, which also means clothing in general)

173. *Legbands (women) — (i)baipu (both bands). Taurepán (Koch-Grünberg), upper band waipu, lower band urakumə.

174. *Armbands (women) — (it)abukamüi (both bands). Taurepán (Koch-Grünberg) upper band (y)a:pügamə', lower band (y)e:ndapəgemə'.

175. *Earrings — (i)panadaino'. Taurepán (Koch-Grünberg) pana:da. (pana = "ear").

176. Head-dress (women, for dancing) — inimo-katsa. (Literally "woven fine thread").

177. *Carrying bands (cotton, worn by women for carrying babies) — bene'. Taurepán (Koch-Grünberg) wene'.

178. *Pouch (crocheted from cotton string, purse-like, generally carried by men) — pakara'. Makuchi (Williams) pa-ka-ra, defined as a sort of basket called a "pegall" or "pack-all" in British Guiana. The Kamarakotos never call a basket pakara (or never make a pakara of basketry). Schomburgk suggests that the Indian word pegala = pakara may have been derived from the English "pack-all." This is certainly a reversal of the process — "pack-all" comes from "pakara."[51]

e. Pigments. These pigments are used as face and body paint and also to color baskets (black only), textiles (red), etc. Beeswax and some of the gums and resins used on various objects also have the effect of coloring them but are not applied solely for this purpose and so cannot be considered true pigments.

179. Black — ainatoron. This is soot scraped from earthenware pots. (The aina — may possibly be a combining form of o. ina, "put," and if so the anomalous o. i has here merged into a diphthong.)

Blue-black —

180. *karöi. Taurepán (Koch-Grünberg) roku, ruku, luku. Sapara, Purokoto, and Wayumara (Koch-Grünberg) luku.

[51] [See footnote on p. 312, category 116 — Analysis]

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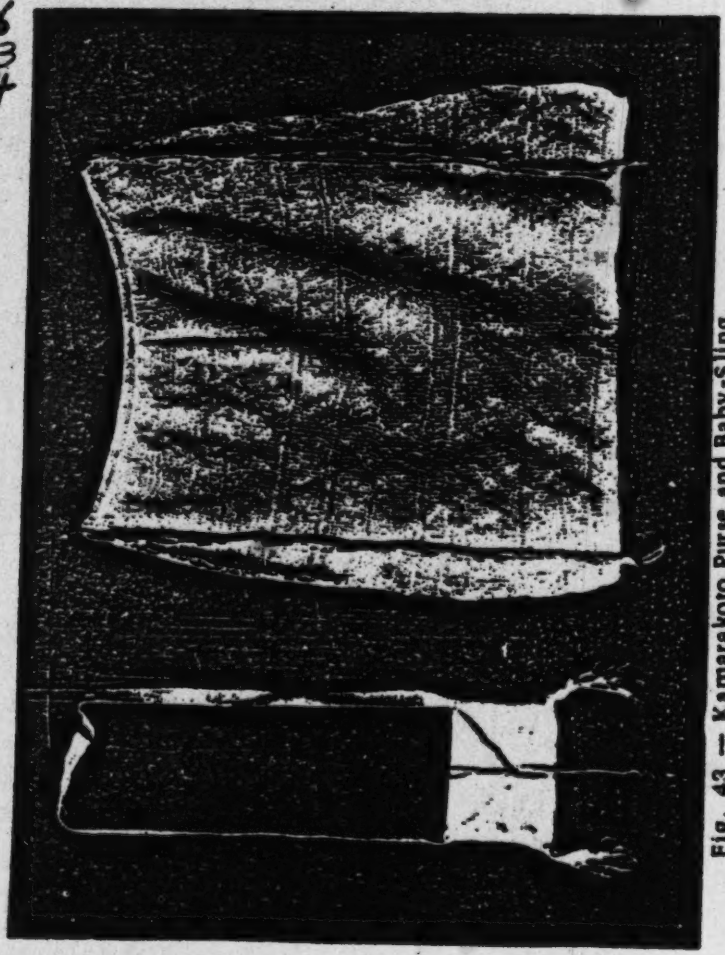

Fig. 43 — Kamarakoto Purse and Baby-Sling.
A, cotton purse or pouch, pakara. B, cotton baby-sling.

286 There are several variations, but the basic technique underlying all of them is as follows: To start, an ordinary chain, as in knitting, is made. The needle is inserted through a loop in the chain and a small loop of thread pulled through. A second similar loop is then pulled through the next loop of the chain and then this is pulled through the first loop (using the fingers now, not the needle) and the first loop is tightened on this by pulling on the proper place (Fig. 44). A third loop is then made and passed through the second, and so on. The next row is made by looping through the first, just as the first was looped through the initial chain.

[301] This technique is used in making armlets and leglets, crocheting continuously around the limb so that a tube is produced. This is made on the limb
● [293] and cannot be removed without destroying it. The most interesting and elegant use of the technique, however, is to make purses or carrying bags, pakara, which are carried by the men although, like all cotton work, made by the women. In this case the initial chain becomes the bottom of the bag and it is left straight so that the first row instead of beginning at the first end of the chain and making an open circle begins at the far end (last one made) and is carried around both sides of the chain, which thus forms a closed, straight end of the knitted cylinder, which in this case is flattened, not really cylindrical.[145] At the other, open, end of the cylinder a flat, triangular flap cover is produced by doubling back on each row, making each shorter than the last. This produces a ribbed pattern not unlike that of the old-fashioned ribbed stockings but with the ribs running across the working edge, not at right angles to it, and the effect is quite different from that of the smooth surface of the cylinder where the crocheting is always in the same direction. In order to support the cylinder while under construction (as the leg or arm does in crocheting bands on them) it is made around a smooth piece of wood of the size and shape of the inside of the purse.

A length of string, usually ending in a tassel, is left at the point of the flap and wrapped around the purse to close it, and a woven carrying band, to slip over the shoulder, is sewed to the sides of the purse.

[227] The last type of common thread textile is netting, usually made by the men from curagua thread. These nets, used only for fishing (which see), are made with very open square meshes. Several simple knots are used, of which the two in widest use are shown in Fig. 45. A peculiarity common to all of them is that a given thread leaves the knot at right angles to its entrance into it, so that it forms two contiguous sides of a square of the mesh and the mesh is built up by a series of zig-zags. The squares are oblique with respect to the rim of the net, which is thus fabricated on the bias and expands and contracts readily in a vertical direction.

145 [see footnote on p. 324, category 116 – Analysis]

[text continues on p. 174]